THAMES TELEVISION LIMITED
Broom Road
Teddington
Middlesex
Telephone: 977 3252

CAMERA SCRIPT

CALLAN (2)

"RULES OF THE GAME"
by
RAY JENKINS

Series created
by
JAMES MITCHELL

Story Editor
GEORGE MARSTEIN

Designed by
BERNARD SPENCER

Produced by
REGINALD COLLIN

Directed by
YOYTEK

Production Assistant	Mary Ellis
Floor Manager	Bill Lawford
Stage Manager	Daphne Lucas
Wardrobe Supervisor	Ann Schmidt
Make up Supervisor	Joan Mills
Assistant Floor Manager	Pat Vance
Call Boy	Simon Carlton

Technical Supervisor	Del Randall
Lighting Supervisor	Dave Mature
Sound Supervisor	Arthur Wolf
Senior Cameraman	Albert Almond
Race	Tim Fergus-Smith
Crams	Tony Morley
Vision Mixer	Peter Griffin

Production No: 35002
Studio: Colds Cne
VTR Date: 18.11.71
VTR No: VTR/SIS/5020
R/T: 51.00
(2 Breaks)

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CAST

CALLAN	EDWARD WOODWARD
LONELY	RUSSELL HUNTER
CROSS	PATRICK MOWER
BISHOP	GEOFFREY CHATER
MEDOV	MIKE PRATT
ALEVTINA	VIRGINIA STRIDE
DANERA	VERNA HARVEY
NEVILLE DENNIS	JAMES COSSINS
VASYAYEV	PHILIP BRACK
KANE	TIMOTHY CARLTON
LIZ-HUNTER'S SECRETARY	LISA LANGDON
MATRON	SHEELAH WILCOCKS
HARD FACED WOMAN	JOAN OGDEN

Walk-ons (film)	Clinton Morris Barry Kennington	
Walk-on (studio)	Ken Wade (748-1055)	Call: 1400 hours 17 November 1971 1000 hours 18 November 1971

SCHEDULE:

17 November 1971:

Camera Rehearsal:	1000 - 1315
Lunch Break:	1315 - 1415
Camera Rehearsal:	1415 - 1930
Supper Break:	1930 - 2030

18 November 1971:

Line up & Make up:	0930 - 1030
Dress rehearsal:	1030 - 1330
Lunch Break:	1330 - 1430
Line up & make up:	1430 - 1515
VTR:	1515 - 1915
Tech. clear:	1915 - 1930
Supper Break:	1930 - 2030

TECH. REQUIREMENTS: 4 ped. + 2 low angle dollies: Camera 2 permanent
Camera 4 alternating ped./dolly

Usual monitors
3 Booms - 1 fishpole - 1 Minibcom - fixed mic.
Practical telephones as discussed
Practical Intercom + R/T to taxi
2 VTR machines
Telecine slide/Caption Scanner
NO FILM PLAYED IN except for rehearsal purposes

PROP. REQUIREMENTS:

ELECTRIC FANS IN MEDOV KITCHEN
WATER IN MEDOV KITCHEN

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CALLAN: THE RULES OF THE GAME: 17/18 November 1971: Studio 1: VTR/TES/5020. 53002

ene No	Characters	Page	Shot No	Cameras	Sound
TELECINE THAMES IDENT + opening titles (NOT PLAYED IN)					SOF
1 INT.PHONE BOOTH NIGHT	Lonely H/faced woman	1-2	1-8	5A 1A 3A	A1 Street atmos. (dub)
2 INT.HUNTER OFFICE NIGHT	Callan Lonely	2	9	4A	B1
3 INT.PHONE BOOTH NIGHT	Lonely H/faced woman	2	10	5A	A1 Street atmos. (dub)
4 INT.HUNTER OFFICE NIGHT	Callan Lonely	2	11	4A	B1
5 INT.PHONE BOOTH NIGHT	Lonely H/faced woman	2-3	12-13	5A 3A	A1 Street atmos. (dub)
STOP TAPE 1:		Repos cameras:	Repos Callan		
6 INT.BISHOP OFFICE NIGHT	Bishop Callan	4-6	14-32	3B 1B 4B 2A	C1 B2
STOP TAPE 2:		Repos cameras:			
7 INT.MEDOV LOUNGE NIGHT	Medov Alevtina	6-7	33-35	3C 5B	B3 Soft music (dub)
7A INT.MEDOV STUDY NIGHT	Medov	7	36	1C	F/POLE 1
8 INT.MEDOV HALL NIGHT	Medov	7	37.	5B	F/POLE 1
TAPE RUN: 1		Repos Medov			

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Scene No	Characters	Page	Shot No	Cameras	Sound
9 INT.DANERA BEDROOM NIGHT	Danera Medov	7	38	4B	C2
	TAPE RUN 2:	Repos Medov			
10 INT.MEDOV LOUNGE NIGHT	Alevtina Medov	8	39-43	3C 2B	B3
	STOP TAPE 3:	Repos cameras 4 to low dolly			
11 INT.HUNTER OFFICE MORNING	Cross Callan	9-10	44-68	3D 2C 4E 1D	B1
	STOP TAPE 4:	TELECINE INSERT EDIT IN			
12 TELECINE EXT.STREET	Cross Medov (exploding window)		NOT PLAYED IN		SOF
13 INT.HUNTER OFFICE AFTERNOON	Callan	11	69	1D	B1
	TAPE RUN 3:	TELECINE INSERT EDIT IN			
14 TELECINE EXT. STREET AFTERNOON	Lonely	11	NOT PLAYED IN		SOF
15 INT.HUNTER OFFICE AFTERNOON	Callan	11-12	70	1D	B1
	TAPE RUN 4:	TELECINE INSERT EDIT IN			
16 TELECINE EXT. STREET AFTERNOON	Lonely	12	NOT PLAYED IN		SOF

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Scene No	Characters	Page	Shot No	Cameras	Sound
17 INT.HUNTER OFFICE AFTERNOON	Callan Liz	12-14	71-78	1D 3E	B1
TAPE STOP 5:					
18 INT.MEDOV HALL AFTERNOON	Danera	14	79	5B	MINIBOOM or F/POLE 1
19 INT.MEDOV STUDY AFTERNOON	Danera Alevtina	14	80-83	1C 3F	A2
20 INT.MEDOV LOUNGE AFTERNOON	Alevtina Danera	15	84	4F	B3
21 INT.HUNTER OFFICE MORNING (4)	Kane Callan Liz Cross	16-18	85-114	3E 2C 1D	B1 c3
TAPE STOP 6:	Repos cameras				
22 INT.MEDOV BEDROOM MORNING (5)	Medov Alevtina	19-20	45-127	3G 5C 1F	C4
TAPE RUN 5:	Repos Tina				
23 INT.MEDOV KITCHEN MORNING	Alevtina	20	128	3H	B4
TAPE RUN 6:	TELECINE INSERT EDIT IN				
24 TELECINE INT.HOUSE OPPOSITE MORNING	Cross	20	NOT PLAYED IN		SOF
25 INT.MEDOV HALL MORNING	Alevtina	21	129	5D	B4
STOP TAPE 7: ARTIFICIAL END PART ONE	TELECINE INSERT EDIT IN			Repos Cameras 4 to ped.	

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Scene no	Characters	Page	Shot no	Cameras	Sound
25A TELECINE EXT. STREET MORNING	Alevtina (exploding bottle)	21	NOT PLAYED IN		SOF
SLIDE:	END PART ONE		NOT PLAYED IN		Music (dub)
SLIDE:	PART TWO		NOT PLAYED IN		Music (dub)
25B TELECINE EXT.STREET MORNING	Cross	21	NOT PLAYED IN		SOF
26 INT.MEDOV HALL MORNING	Danera Medov Alevtina	22	130	5D	B4
	TAPE RUN 7:		TELECINE INSERT EDIT IN		
27 TELECINE EXT. STREET MORNING	Medov (searching in glass)	22	NOT PLAYED IN		SOF
28 INT.MEDOV HALL MORNING	Medov	23	131	5D	MINIBOOM 2 or F/POLE 2
29 INT.MEDOV LOUNGE MORNING	Medov alevtina Danera	23-24	132-139	3C 1G 2B	B3
29A INT.MEDOV KITCHEN MORNING	Danera	24	140	5E	FISHPOLE 3
29B INT.MEDOV LOUNGE MORNING	Alevtina Medov Danera	24-26	141-152	3C 2B 1G	B3
	STOP TAPE 8:	Repos cameras	TELECINE INSERT EDIT IN		

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Scene no	Characters	Page	Shot no	Cameras	Sound
30 TELECINE EXT.STREET MORNING	Danera Cross Medov Lonely	27	NOT PLAYED IN		SOF
31 INT.HUNTER OFFICE MORNING	Cross Callan	28-29	153-158	2D 1D 3E	C3
STOP TAPE 9: Costume changeMedov/Alevtina repos cameras					
32 INT.MEDOV BEDROOM EVENING	Alevtina	29	159	5F	F/POLE 3 distant traffic (dub)
33 INT.MEDOV LOUNGE EVENING	Vasyayev Medov Danera	29-31A3	160-171	1G 4J 3P	B3
STOP TAPE 10: repos cameras					
34 INT.MEDOV BEDROOM EVENING	Alevtina Medov	32	172-173	3G 1F	C4
STOP TAPE 11: repos cameras 4 to low dolly					
35 INT.BISHOP OFFICE NIGHT	Callan Bishop	32-35	174-202	3B 4G 2A	C1 B2
STOP TAPE 12: repos cameras					
36 INT.MEDOV LOUNGE NIGHT	Vasyayev Medov	36-37	203-230	3F 1C	A2
STOP TAPE 13: ARTIFICIAL END PART TWO			TELECINE INSERT EDIT IN	Repos cameras	
37 TELECINE EXT.STREET NIGHT	Callan Cross Lonely	39-40	NOT PLAYED IN		SOF
SLIDE	END PART TWO		NOT PLAYED IN		Music (dub)

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Scene no	Characters	Page	Shot No	Cameras	Sound
SLIDE	PART THREE		NOT PLAYED IN		Music (dub)
38 TELECINE EXT.STREET MORNING	Medov Danera Cross Lonely	41	NOT PLAYED IN		SOF
39 INT.HUNTER OFFICE MORNING (6)	Callan	42	231-234	3D 5A	B1
	TAPE RUN 8: repos cameras				
40 INT.MEDOV BEDROOM NIGHT	Medov Alevtina	43-44	235-238	3J 5G 1H	C4 MINIBOOM 3 or F/POLE 1
41 INT.MEDOV BATHROOM NIGHT	Tina	44	239	3K	C5
	TAPE RUN 9: repos cameras				
42 INT.MEDOV HALL NIGHT	Medov	45	240	1J	FISHPOLE 4
43 INT.DANERA BEDROOM NIGHT	Danera Medov	45	241	5H	B5
	TAPE RUN 10: Repos Medov				
44 INT.MEDOV BEDROOM NIGHT	Medov Alevtina	45	242	3L	C4
45 INT.HUNTER OFFICE NIGHT	Callan Kane Liz	45-48	243-264	1D 3D	B1 C3
	STOP TAPE 14: Repos cameras				

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Scene no	Characters	Page	Shot No	Cameras	Sound
46 INT.DENNIS SITTING ROOM NIGHT	Dennis Callan	48	265	2J	A3
46A INT.DENNIS CORRIDOR NIGHT	Callan	48	266	3M	FIXED MIKE
46B INT.DENNIS KITCHEN NIGHT	Callan	48	267	5J	FISHPOLE 5
46C INT.DENNIS SITTING ROOM NIGHT	Callan	48	268-270	2F 3N	A3
46D INT.DENNIS BATHROOM NIGHT	Callan Dennis	48	271	1K	MINIBOOM 4
TAPE RUN 11:	Repos cameras		SCENE 47 EDIT IN		
48 INT.DENNIS SITTING ROOM NIGHT	Callan Dennis	49-53	272-328	1K 5H 3N 2F	MINIBOOM 4
STOP TAPE 15:	Repos cameras		SCENE 49 EDIT IN		
47 INT.MEDOV BEDROOM MORNING	Medov Alevtina	54	329	1L	C4
TAPE RUN 12:	Repos Medov				
49 INT.DANERA BEDROOM MORNING	Medov Danera	54	330	3P.1	C3
STOP TAPE 16:	Repos cameras	Strike Mirror			
50 INT.DENNIS SITTING ROOM MORNING	Callan Dennis	54-56	331-344	1K 30	MINIBOOM 4 morning ambos, children playing (sub)

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Scene no	Characters	Page	Shot no	Cameras	Sound
51 INT.MEDOV HALL MORNING	Medov Danera Alevtina	56	345	5D	FISHPOLE 2
	TAPE RUN 13:		TELECINE INSERT EDIT IN		
52 TELECINE EXT.STREET MORNING	Medov Danera Cross Embassy agents	56-58			SOF
53 INT.HUNTER OFFICE MORNING	Callan Lonely (V/O) Liz (V/O)	59-60	346-348	1D 3D	B1
	TAPE RUN 14:	Repos Callan			
54 INT.LAMBERT HOUSE CORRIDOR MORNING	Callan Matron Cross	60	349	5K	B6
	STOP TAPE 17:	Repos Callan & cameras			
55 INT.LAMBERT HOUSE MORNING	Callan Medov Danera Agent	60-61	350-364	2H 3G 5L	B6
	TAPE RUN 15:	Repos Callan			
56 INT.LAMBERT HOUSE CORRIDOR MORNING	Callan Cross	62	365	5K	B6
CAPTION SCANNER:	END TITLES				GRAMS: Callan Music
SLIDE:	THAMES IDENT.				

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F/U
TELECINE

THAMES SYMBOL + Opening Callan titles SOF

+ RULES OF THE GAME

by

RAY JENKINS

F/U
1 5A Sc.1. INT. PHONE BOOTH - NIGHT Boom A1
CU TELEPHONE: Grams:
Street atmos.

ZOOM OUT TO
2s. LONELY L.f.g.
WOMAN R.h.g.

2 1A
2s. O/S WOMAN onto
MS LONELY

3 3A
MCU LONELY

4 1A A/B

5 5A
TIGHT 2s. WOMAN L./
LONELY R.

LONELY: Don't!

WOMAN: You going to stay in here fiddling around all night?

LONELY: No, no, no, no.

WOMAN: You using that phone?

LONELY: I'm waiting.

WOMAN: Because if you're not using it I want to! There's other people in the world you know!

6 3A
MCU LONELY

LONELY: I'm waiting! / It's my wife - she's pregnant!

7 1A
TIGHT 2s. FAV.WOMAN
O/S LONELY

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8 5A
CU LONELY

WOMAN: Oh, I am sorry -

LONELY: Yes, darling.

Sc.2.

9 4A
MS CALLAN

INT. HUNTER OFFICE - NIGHT BOOM B1

Phone distort Lonely

CALLAN: You what!

LONELY (D) I'm Lonely!

CALLAN: You'll be more than lonely you answer phones like that me old son.

LONELY: (D) No - my dear, I'm listening to anything you have to say.

CALLAN: Have you gone out of your tiny head!

Sc.3.

10 5A
TIGHT MS LONELY

INT. PHONE BOOTH - NIGHT BOOM A1

Phone distort Callan

LONELY: Yes, I've told.. this lady... whose standing in the box with me, who wants to use the phone, you're pregnant, my dear!

PAN L. TO WOMAN AS HE SHOWS THE DOOR. HOLD LONELY R.

CALLAN (D) Oh, Mother - get rid of her!

LONELY: Yes, dear - Yes, Mr. Callan?

Sc.4.

11 4A
MCU CALLAN

INT. HUNTER OFFICE - NIGHT BOOM B1

CALLAN: Do you know Brewster Road, dearest?

LONELY (D) ... yes, is it off Padley Street?

CALLAN: Right.

Sc.5.

12 5A
MCU LONELY

INT. PHONE BOOTH - NIGHT BOOM A1

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LONELY: It's not a very nice area you know, Mr. -

CALLAN: (D) Meet me there in ten minutes.

HOLD HIM L. TO DOOR

LONELY: I got the motor - hey! (PHONE DOWN)

13 3A

WOMAN: How is she?

MCU LONELY

AS HE GOES L. HOLD WOMAN b.g.

LONELY: Off his bloody rocker!

WOMAN: His!

STOP TAPE: Callan Repos. Cam.1. to B. 3. to B. 4. to B. Boom B. to 2.

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Sc.

14 3B — 6. INT. BISHOP'S OFFICE. NIGHT. — BOOMS C1 B2

WS BISHOP b.g.

PB AS CALLAN ENTERS FR.R.

DOOR SHUTS

BISHOP: Ah Hunter! Sit down. Do you want a drink?

HOLD 2s.

15 1B

CALLAN: reaction

Drink?

16 3B A/B

At this...echelon of the service, Hunter, and at this time of night...all is permitted.

17 1B

TIGHT MS CALLAN

HOLD AS HE SITS

CALLAN: A scotch.

18 4B

MS BISHOP WATCHING CALLAN

19 2A

L/A MCU CALLAN

20 3B

WS

HOLD BISHOP TO f.g.

BISHOP: Old habits die hard, Hunter.

21 1B

H/A MCU CALLAN BISHOP f.g.L.

CALLAN: Come again.

22 3B

L/A MS BISHOP

BISHOP: You are...watching everything.

23 1B

H/A MS CALLAN BISHOP f.g.L.

That's good. (TOASTS) To watching.

And that's precisely why I've summoned you here./ I felt that the first assignment under your...new post should be a matter of us...talking face to face. So that we know each other. Because I fear from now on our only...exchanges will be telephonic./

24 3B

L/A MCU BISHOP

25 1B

H/A CU CALLAN

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CALLAN: Who needs watching?

PAUSE.

BISHOP: A small matter of internal protocol, Hunter, it is...usual in the Service to address one's superiors as 'sir'.

26 3B
L/A TIGHT MS BISHOP
CALLAN RISES TO 2s. BISHOP L. CALLAN R.

CALLAN: Who needs watching, sir?

HOLD BISHOP

BISHOP: Fine. You'll find...as compensation... your subordinates will treat you in exactly the same way.

27 1B
TIGHT 2s. O/S BISHOP fav. CALLAN

That contains the specific request the Service has to make of your Section, Hunter. The detail I leave up to you of course; I'll just fill in the background.

28 3B
TIGHT MS BISHOP
HOLD R. PAST CALLAN THEN L. TO 2s. BISHOP L/CALLAN R.

It's tit for tat really....the games... we people play. The cold war isn't over... it's just gone underground. Moscow is about to expel, devoid of publicity, one of our junior cultural attaches. For spying. Needless to say he isn't a spy.
International diplomacy, not having reached the Sermon on the Mount, we have to use Old Testament methods - an eye for an eye, a tooth for a tooth. The particular eye to be put out...in exchange for our own non-spy... has been selected. What we ask of your Section is that he be harrassed till he be withdrawn.

29 1B
CALLAN: Reaction

30 3B (NOTE: see that Bishop tightents to Callan)
2s. fav. BISHOP

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CALLAN: Why can't the F.O. just request his withdrawal on suspicion of spying, sir?

BISHOP: Rules of the game, Hunter. They, for some unaccountable reason have kept things quiet their end - no smears, insults, innuendos or lies have appeared in Pravda; we will return the compliment this end. Medov will be withdrawn from London....

31 1B
CALLAN: Reaction

because of illness?

CALLAN: Medov?

32 3B
HOLD 2s. AS BISHOP MOVES TO b.g. L. CALLAN R. f.g.R.

BISHOP: Adam Artemyevich Medov, 39, a good linguist, has translated Pushkin into Czech and French. Found him an extremely pleasant man when I met him.

CALLAN: Is he a spy sir?

BISHOP: Aren't they all?

CALLAN: May I know why he has been chosen?

HOLD CALLAN
CU PROFILE

BISHOP: You have a job, Hunter. Do it.

STOP TAPE (2) 1 to 1C 2 to 2B 3 to 3C 4 to 4D 5 to 5B

F/U
33 3C
CU SCRABBLE BOARD
ZOOM OUT TO H/A 2s. TINA L. MEDOV R.f.g.

Sc.7.
INT. MEDOV LOUNGE - NIGHT

BOOM B3
Grams: Soft music

MEDOV: Colour?

TINA: Yes.

34 5B
H/A 2s. TINA L./ MEDOV R. Fav. Medov.

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MEDOV: C O L O U R

TINA: In Time magazine

35 3C A/B MEDOV: Bet?
H/A 2s. AS MEDOV GETS UP HOLD L.f.g. to b.g.

TINA: I am right!

36 1C Sc.7A. INT. MEDOV STUDY - NIGHT FISHPOLE 1
WS. HOLD MEDOV L. TIGHTEN TO HOLD HIM AS HE EXITS L.

Sc.8.
37 5B INT. MEDOV HALL - NIGHT
WS MEDOV f.g. to b.g.

TAPE RUN 1 Repos Medov

F/U Sc.9.
38 4D INT. DANERA BEDROOM - NIGHT BOOM C?
MCU DANERA DANCING HOLD FR. AS SHE JUMPS INTO BED.b.g. MEDOV ENTERS TO 2s. R. TIGHTEN

DOOR KNOCK

DANERA: Yes?

MEDOV: (V/O) You have my dictionary.

DANERA: Come in.

MEDOV: You should be asleep.

DANERA: There are no classes tomorrow.

HOLD MEDOV

MEDOV: You will not remain beautiful in your body unless you sleep - nor in your soul if you listen to - this. Goodnight.

TAPE RUN 2 Repos Medov

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F/U Sc.10

39 3C INT. MEDOV LOUNGE - NIGHT BOOM P3

MS TINA + MIRROR

HOLD HER L. AS
SHE KNEELS

40 2B

WS TINA f.g. MEDOV ENTERS
b.g. HE KNEELS INTO
TIGHT 2s. TINA L. MEDOV R.

41 3C

MCU TINA

TINA: C O L O R!

42 2B A/B

MEDOV: C O L O U R!

43 3C
2s. A/B

TINA: You are the translator.

MEDOV: I am also the diplomat - we are both right. But I think it is better - for our souls - we do not use the American way?

TIGHTEN TO
CU TINA

TINA: I am very happy, Adam.
T

STOP TAPE (3) 4 to low angle dolly 1 to D. 3 to D
2 to C

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Sc.
11. INT. HUNTER'S OFFICE. MORNING. BOOM B1

44 F/U 3D
E/A CALLAN'S DESK AS HE SEARCHES IN FILE.
HOLD CALLAN

CALLAN: Get them into your little head.

45 2C
L/A CROSS b.g. L. DESK & CALLAN ARM R.f.g.

CROSS: Telephone numbers.

CALLAN: Correct.

46 LOW DOLLY 4E
L/A CROSS'S ARM L.f.g. CALLAN b.g.R.

CROSS: Ex-directory and classified?

CALLAN: Right.

47 2C A/B

48 4E A/B CROSS: Who and why?

not why.
49 2C A/B CALLAN: Oh no. Just who. One thing from now on, Cross...I'm giving you fair warning...There're going to be a few changes...no special relationships for a start...no holding hands under the desk.

50 1D
CU CALLAN

51 3D
CU CROSS

52 1D A/B CROSS: I never knew you cared.

CALLAN: Oh, I care. Because what you do...affects me.

53 3D A/B

54 1D
L/A Tight MS CALLAN CROSS: Alright - who?

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CALLAN: Nothing hard to start with - just a mucky little job - harrassment. Starting

55 3E yesterday / It's
MCU CROSS

56 2C something right up your street, / you should
L/A MCU CALLAN enjoy it.
PAPERS b.g. CROSS'S
HAND f.g.R.

57 4E /
L/A TIGHT MS CROSS
DESK/CALLAN'S ARM
f.g.R.

CROSS: Wife's name's Alevtina...and the daughter's name's Danera. / Nice names.

58 2C A/B

59 4E A/B CALLAN: Your job's Medov. /

CROSS: Aren't they part of the job.

60 1D /
CU CALLAN

CALLAN: Sir.

61 4E A/B /

CROSS: Aren't they part of the job, sir.

62 2C /
MCU CALLAN

63 3E
MCU CROSS

64 1D
CU CALLAN

CROSS: or...under the new Management, sir,

65 3E A/B /

...are we allowed to have scruples?

66 1D A/B /

CALLAN: You know section policy. That

67 3E A/B hasn't changed. /

HOLD AS CROSS RISES & LOOSEN

CROSS NODS AND RISES.

CROSS: A Callan job.

68 1D A/B /

CALLAN: The name's Hunter.

STOP TAPE (4) TELECINE INSERT HERE

T/C / TO BE EDITED IN/ Sc.12
EXT. STREET - DAY
SOF

CROSS WALKING TOWARD MEDOV CAR. HE PLACES EXPLOSIVE ON SIDE WINDOW & WALKS AWAY. WINDOW EXPLODES. MEDOV COMES OUT OF HIS HOUSE - INSPECTS DAMAGE & RETURNS. SHUTS FRONT DOOR.

69 F/U 1D MS CALLAN Sc.13
INT. HUNTER OFFICE - DAY BOOM B1

CALLAN: Lonely?

TAPE RUN

TELECINE INSERT HERE

T/C /TO BE EDITED IN/ Sc.14
EXT. STREET - DAY
SOF

LONELY: What'm I doing, Mr. Callan?

CALLAN: Keep your eyes on the road

LONELY: Only you didn't tell me the other night, why?

70 F/U 1D CU CALLAN Sc.15
INT. HUNTER OFFICE - DAY BOOM B1

CALLAN: People interested in your welfare looked around for things they thought you could do. The only straight activity they could come up with was driving. (SILENCE) You there?

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LONELY: It's very kind of you, Mr. Callan, but I mean, taxi-drivers you know they have to know all the streets, one-ways and all that.

CALLAN: You can read, can't you?

LONELY: I beg your pardon.

CALLAN: Then learn them.

TAPE RUN: TELECINE INSERT HERE

Sc.16
T/C /TO BE EDITED IN/ EXT. STREET - DAY

SOF

LONELY: Real taxi drivers have to take a test.

CALLAN: You've passed.

LONELY: When I've collected the money, wh-who do I give it to -

CALLAN: Keep it, there won't be that much, anyway.

LONELY: You can say that again.

CALLAN: On your dashboard, there's an extra light -

LONELY: It's working!

F/U Sc.17
71 1D INT. HUNTER OFFICE - DAY BOOM B1
MCU CALLAN (Match with film)

CALLAN: Course it is, you nut. I'm working it.

LONELY: I don't like this one little bit, Mr. Callan.

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CALLAN: All you've got to do son is look out for that lighting up - when it does, you carry out whatever you're told to.

LONELY: (D) What about if I'm not in the motor, Mr. Callan!

CALLAN: We've given you the cab to know where you are - so stay in it!

DESK BUZZER

HOLD CALLAN TO INTERCOM

CALLAN: Yes.

LIZ: (OV) Nil report from Mr. Kane sir.

CALLAN: Liz, come in. I want to see him. Now. It'll only take him 30 mins from the airport.

72 3E As she enters TIGHT MS LIZ AS SHE ENTERS b.g. to f.g.

LIZ: Yes, Sir.

CALLAN: Did you get those overseas-staff files?

73 1D O/S LIZ fav. CALLAN

LIZ: I tried sir, but apart from the duplicates we already have, the others were classified non-movement.

74 3E TIGHT MS LIZ

75 1D MCU CALLAN

CALLAN: What does that mean?

76 3E A/B

LIZ: We're not allowed to see them, sir.

77 1D A/B

HOLD AS CALLAN RISES

CALLAN: Tell me, What am I allowed to see or know?

78 3E 2s. LIZ b.g. I. CALLAN f.g.R.

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LIZ: Sir?

CALLAN: Forget it!

STOP TAPE 3 to F

Sc.18

79 5B — INT. MEDOV HALL - AFTERNOON — MINI BOOM or F/POLE 1

WS HALL.
DANERA D/STAIRS b.g. to f.g.
TINA ENTERS b.g.

DANERA: It's ringing- again.

PHONE RINGING STUDIO

Sc.19

80 1C — INT. MEDOV STUDY - AFTERNOON — BOOM A2

CU TELEPHONE + DANERA'S HAND.
PAN UP TO TIGHT MS DANERA. TINA ENTERS R.b.g. to f.g.

PHONE RINGING

81 3F

HOLD TINA L. TO TIGHT 2s. DANERA L.b.g. TINA R.f.g. PROFILE

TINA: Who knows our number? England is not like that.

SHE PICKS UP PHONE

Adam?

CROSS: (V/O) Spy wife! Spy wife!

82 1C

CU TINA'S HAND AS SHE SLAMS DOWN PHONE

83 3F A/B

DANERA: What did it say?

HOLD 2s.

TINA: It doesn't matter.

DANERA: I heard.

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DANERA: What did it say?

TINA: It doesn't matter.

DANERA: I heard.

PAUSE.

TINA: Then you must not believe -

DANERA: He said "spy-wife".

TINA: It is not true, Danera -

DANERA: I didn't say it was!

IT RINGS AGAIN. PHONE RINGS

TINA: No, don't touch it!

DANERA: But perhaps -

TINA: You do as I say !

DANERA: - Perhaps, it is important

SHE PICKS IT UP

Yes!

CROSS (V/O) Spy wife!

HOLD TINA & DANERA R.

DANERA: Who knows our number?
The accent was bad; it wasn't Russian.

TINA: Come.

Sc.20

84 4F INT. MEDOV LOUNGE - DAY BOOM B3

L/A 2s. TINA L. DANERA R.

TINA: It has happened like this before.

PHONE RINGS

3 next Hunter Office

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Sc.21

85 3E INT. HUNTER OFFICE - DAY ROOM B1/33
H/A CU KANE

CALLAN: Why the hell'm I expected to...dig for every bit of fact myself?

86 2C
TIGHT 2s. KANE L.f.g. CALLAN b.g.

(SILENCE) What the hell's this conspiracy of silence? I asked for a report -

87 3E
H/A O/S CALLAN onto KANE

KANE: There's nothing to report sir.

CALLAN: Why not?

KANE: They're blank sir.

CALLAN: Every one?!

88 2C A/B

KANE: As far as -

89 3E A/B

CALLAN: I asked you "every one"?

KANE: I'll check again sir,

90 1D
TIGHT MS CALLAN
HOLD AS HE SITS

CALLAN: Right. Let's go over it for the kiddies. British Embassy staff, of all kinds, of all occupations, of all ranks, how many have left Moscow - /correction, Russia, in the last three months.

91 3E
TIGHT 2s. fav. KANE

KANE: Including the Ambassador -

92 1D
MCU CALLAN

CALLAN: And him.

93 3E A/B

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KANE: As I said, sir, 78 - and that's counting some who've come out more than once.

CALLAN: How many've gone back?

94 1D
CU CALLAN

KANE: 71 sir. / Most of them are leaves sir.

CALLAN: Did any of them visit any of

95 3E
CU KANE

our sections? /

KANE: No sir! Only the Ambassador and his immediate staff for F.O. briefings.

96 1D A/B

As I said sir of the remaining seven, / six will return within the next week and

97 3E A/B

one won't. /He's dead. Measles sir.

98 1D

MCU CALLAN. HOLD AS HE RISES & MOVES TO b.g. THEN f.g.

Measles, sir!
CALLAN: / Alright. I want all those checked again - and I want the name of anyone who

99 3E
O/S CALLAN onto KANE

doesn't go back. Including the measles. /

KANE: Sir.

100 1D
TIGHT MS. HOLD AS HE MOVES R.

CALLAN: Then I want the same movement

101 3E
KANE: Reaction

checks on newspaper correspondants, / media men, trade-delegations, anyone

102 1D A/B

resident in Moscow/who's come out in the last six months, or is coming out in the next.

INTERCOM BUZZ

Yes.

LIZ: (V/O) Mr. Cross, sir.

103 3E A/B

CALLAN: Wheel him in.

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KANE: But I have to sir, for -

104 1D
CU CALLAN

CALLAN: None.

105 3E A/B

KANE TO b.g.
CROSS ENTERS
b.g. to f.g.
HOLD CROSS R.

KANE: Sir.

KANE LEAVES

CROSS ENTERS

106 1D
MS CALLAN + PAPERS

CALLAN: Paper, paper!

107 3E
TIGHT MS CROSS

CROSS: I bet you a fiver, sir.

108 1D A/B

CALLAN: That Medov's a set up

CROSS: You going through all those files. The only one you haven't found is the one marked Callan.

109 3E
MCU CROSS

110 1D
MCU CALLAN

111 3E A/B

CALLAN: So tell me about Medov.

HOLD CROSS

CROSS: Very methodical, hard working. Straight to his office, straight back. No friends outside the Embassy. He's high enough not to have to go to all the functions he organises. Family man, lives away from the Embassy. Unflappable.

112 1D
MCU CALLAN

CALLAN: And you're pleased with what you're doing?

113 3E A/B

CROSS: It's early days.

CALLAN: Only it can't be very good can it?

CROSS: Why not?

114 1D
CU CALLAN

CALLAN: He hasn't complained, has he?

STOP TAPE 1 to F. 3 to G. 5 to C. Boom 3 to 4.

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Sc.22

115 3C INT. MEDOV BEDROOM - DAY ROOM C4

2s. BACKVIEW
MEDOV L./TINA R.

MEDOV: How can I complain - what is there to complain about - for the hundredth time -

TINA: Why does our phone ring.. our number is classified -

MEDOV: Where do I go, what do I say - dear Ambassador, my wife is nervous -

TINA: I love you. Adam, I don't ask you why you are really here.

116 5C
TIGHT 2s. fav. MEDOV

MEDOV: I am a cultural attache, nothing else. Why do you ask, Tina.

TINA: Oh, I'm sorry, perhaps you are right. I promised Danera I wouldn't..

117 1F
TIGHT 2s. fav. TINA

MEDOV: I don't want Danera worried.

TINA: No. But me?

118 5C A/B

MEDOV: You know that is stupid -

TINA: Nothing, please think Adam, nothing has happened to you, unusual?

119 1F
ALERM CLOCK f.g.
MEDOV b.g.

MEDOV: No! Nothing has happened

HE SWITCHES IT OFF

ALARM CLOCK

120 5C A/B

TINA: Are you lying?

MEDOV: No.

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TINA: No. You are a good man. A very good man. Nothing has ever happened to you like this before./. you have never had to experience it.. the questioning.... the officials.. OGPU, NVD, KGB./it's always the same whetever they call it. / To my parents it's happened - I've seen it - the early morning bang on the door, the summons, the house searched, the men in the car waiting outside.../

121 1F
CU TINA

122 3G
CU MEDOV

123 1F A/B

124 3G A/B

125 1F A/B

126 5C A/B

127 1F
MCU TINA
HOLD TO b.g.
PAN DOWN. HOLD MEDOV L.

MEDOV: No. /

TINA: I am a fool. I'll make the coffee.

MEDOV: Tina - No.

TAPE RUN Tina repos. 5 to D.

Sc.23

128 3H
CU BOILING COFFEE PERCOLATOR
ZOOM OUT TO WS
TINA f.g.R.
HOLD HER TO b.g.

INT. MEDOV KITCHEN - MORNING BOOM L4

TINA IN KITCHEN (continuity with filming)

TAPE RUN TELECINE INSERT HERE

Sc.24

T/C /TO BE EDITED IN/ INT. HOUSE OPPOSITE - MORNING SOF

CROSS PREPARING RIFLE

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129 5D Sc.25 INT. MEDOV HALL - MORNING BOOM B4

MS TINA
HOLD R.

TINA CROSSING HALL TO FRONT DOOR

STOP TAPE TELECINE INSERT HERE TO END PART ONE

T/C /TO BE EDITED IN/ Sc.25A EXT. MEDOV HOUSE - MORNING

SOF

TINA OUT OF FRONT DOOR & DOWN STEPS TO PICK UP MILK BOTTLE. SHE DOES SO & IT EXPLODES IN HER HAND. SHE SCREAMS.

GRAMS:

SLIDE

END PART ONE

1 to G. 3 to C. 5 to D.
2 to B. 4 to J. (change to Ped.)

COMMERCIAL BREAK

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F/U
SLIDE /TO BE EDITED IN/ GRAMS:

PART TWO

Sc.25B
T/C /TO BE EDITED IN/ INT.HOUSE OPPOSITE - MORNING

SOF

CROSS SHUTS WINDOW

F/U Sc.26
130 5D INT. MEDOV HALL - MORNING MINIBOOM 2
TINA ACROSS MEDOV/ or F/POLE 2
DANERA
HOLD 3s. AS THEY
MOVE L.
HOLD DANERA AS
MEDOV PULLS HER
L. TO 3s.

DANERA: I hate the English.

MEDOV: Get a rag and a bowl -

TINA: Close the door.

MEDOV: Leave that to me.

DANERA: Papoochka.

AS MEDOV MOVES R.
HOLD HIM R.

MEDOV: Take your mother in. Do as I say.

TAPE RUN TELECINE INSERT HERE

Sc.27
T/C EXT. MEDOV HOUSE - MORNING

SOF

MEDOV OUT OF HOUSE TO STEPS.
HE RUMMAGES IN THE BROKEN GLASS.
FINDS PELLET. TURNS INTO HOUSE
& SHUTS DOOR

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Sc.28

131 5D — INT. MEDOV HALL - MORNING — MINIBOOM 2 or F/POLE 2

MCU MEDOV
PAN DOWN TO CU HAND & BULLET & HOLD IT TO HIS POCKET

Sc.29

132 3C — INT. MEDOV LOUNGE - MORNING — BOOM B3

W.2s. TINA f.g. MEDOV b.g. to f.g.

133 1G (5 to E)

TINA: Oh...

L/A TIGHT 3s. TINA L.f.g. MEDOV C. DANERA R.

MEDOV: That's it, relax, relax. There, there.. don't move -

134 3C

fine, fine. There.. you are

MCU TINA

135 2B

clean.

L/A 2s. MEDOV L. DANERA R. TINA'S HAND L.f.g.

DANERA: There's glass!

136 3C A/B

MEDOV: Where, I'll do it.

DANERA: Shall I call the police?

137 2B A/B

MEDOV: No.

DANERA: Then the Embassy?

MEDOV: No, I will report it.

AS DANERA EXITS R. PAN R.

DANERA: But -

138 3C

MEDOV: Just get some plaster!

H/A CU TINA

TINA: Please Adam, you have helped me, now help her, she is shocked as well.

139 2B

L/A 2s. MEDOV/TINA

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MEDOV: If I make a local complaint to the Police - what of the Embassy? If I make it official to the Embassy they decide if it is worth the complaint.

TINA: Please, she's only trying to help.

MEDOV: Are you better now?

Sc.29A

140 5E — INT. MEDOV KITCHEN - MORNING — F/POLE 3
WS DANERA b.g. to f.g. SEARCHING THRU DRAWERS

Sc.29B

141 3C — INT. MEDOV LOUNGE - MORNING — BOOM B3
CU TINA

TINA: I heard a shot, Adam.

142 2B — MEDOV: Now please, no talking, it's nothing.
L/A 2s. TINA L. MEDOV R.

TINA: This is nothing! Not worth complaining about?

MEDOV: The child!

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TINA: This isn't provocation?

143 3C A/B — You mean this isn't the English -
CU TINA — this is somebody at the Embassy -
with a penchant for practical jokes?!

144 2B
CU MEDOV

145 3C — MEDOV: It was children.
CU TINA
AS SHE TRIES TO RISE LOOSEN TO 2s. TINA L. MEDOV R.
What children! At this time of the morning
TINA: where are they?

146 1G — MEDOV: I have found the pellet.
SINGLE DANERA.
HOLD L. TO H/A 3s.
TINA L. MEDOV C.
DANERA R.
HOLD DANERA R.

147 3C
TIGHT 2s. TINA L. MEDOV R.
TINA: Thank you.

MEDOV: Please! please! Darling!

believe me!

TINA: Adam?

MEDOV: You have to believe me...but I don't KNOW what's happening!

TINA: Then it wasn't children?

MEDOV: I promise you I will find out!

148 2B
L/A WS DANERA b.g.
HOLD HER AS SHE GOES L. to 3s.
TINA/MEDOV L.F.G.
DANERA b.g.

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TINA: Where are you going?

DANERA: To clean it. The mess.

MEDOV: Leave it!

DANERA: No!

TINA: Why?

MEDOV: It's not important.

TINA: Then if it's not important, let her do it!

149 3C
MCU TINA

TINA: Show me the pellet.

150 1G
MCU MEDOV
HOLD HIM AS HE GETS UP

MEDOV: You are too....upset to discuss it.

151 3C A/B

TINA: Or is it a bullet?

152 1G
MS MEDOV'S BACK

STOP TAPE: 1 to D. 2 to D. 3 to E. B.1 & C.3

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Sc.30
T/C/TO BE EDITED [illegible] EXT. STREET. DAY. FILM.

DANERA SEES
CROSS AS HE'S LEAVING A "FOR SALE" HOUSE....
THEN LONELY'S TAXI PASSES BETWEEN THEM.

DANERA: Papoochka!

CROSS IS IN THE CAB IN A FLASH

CROSS: Move! Move! Move! Move!

DANERA WHO HAS GIVEN CHASE IS ALMOST
LEVEL WITH THE WINDOW AS LONELY
ACCELLERATES...
SHE MAKES ONE LAST GRAB AT THE DOOR,
THEN FALLS...

DANERA: I saw him! He was only yards
away!

MEDOV: Danera!

DANERA: He was wearing a ....bowler hat,
a dark suit...he....

MEDOV: (VERY GENTLY) Looked exactly
like a thousand others?

DANERA: I saw his eyes!

MEDOV: You are more important than he is.

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Sc.31

153 2D 32. INT. HUNTER'S OFFICE. DAY: BOOM C3

TIGHT 2s. CROSS L.f.g. CALLAN R.

AS CALLAN MOVES HOLD CROSS

CALLAN: You're falling apart.

154 1D

TIGHT MS CALLAN HOLD L. THEN R.

CROSS: There was no back exit, sir!

CALLAN: Invent one then son! And why Lonely!

CROSS: There's a taxi at the section's disposal, sir - your memo!

HOLD 2s. with CROSS L.f.g. CALLAN R.

CALLAN: it's A.B.C - use a clown like that when he can't be seen - not 7 o'clock in the morning - when he's obvious you're bloody lucky he was awake! She saw you?

HOLD CALLAN AS HE MOVES TO f.g.L. to H/A 3s. CALLAN f.g.L/CROSS R.

CROSS: (NODS) We changed the number plates. Has anything happened as a result?

CALLAN: No. Even your flaming cock-ups result in a thundering clap of silence don't they?

CROSS: There's one way something will happen, sir.

155 3E

CU CALLAN

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156 1D
TIGHT 2s. CALLAN
R.f.g. CROSS L.

CALLAN: You just stick to routine -

CROSS: I'm not to touch her?

CALLAN: There're plenty of other ways.

CROSS: Such as?

CALLAN: Think!
It says in your file you're "flexible, imaginative -

HOLD CALLAN
TO CROSS

CROSS: "Will do better next term".

CALLAN: Yeah. (PAUSE) But only if he keeps clear of little girls.

157 3E
CU CROSS

158 1D
TIGHT MS CALLAN

PAN L. TO
CROSS

I still want Medov pursued, pushed. I've no orders to stop....and we'd better push, both of us, we're on a blank report.

CROSS: Then I'll push.

STOP TAPE: 1 to G. 3. to P.
Finish Tina's dress change & Medov's A to 2 B to 3

Sc.32

159 5F
WS BEDROOM-WINDOWS b.g.

PAN R. SLOWLY
TO CU TINA ON
BED

INT. MEDOV BEDROOM - EVENING

F/POLE 3
GRAMS:
distant
traffic
jet overhead

Sc.33

160 1G
WS VASYAYEV/MEDOV
b.g. to f.g.
HOLD 2s. MEDOV
f.g.L. VASYAYEV
b.g.R. fav. VAS.

INT. MEDOV LOUNGE - EVENING

VASYAYEV: Let me see it.

161 4J . 22. Not a killer's bullet.
TIGHT 2s. fav. MEDOV

PAUSE.

MEDOV: You are not....implying, comrade Vasyayev that it doesn't matter if -

162 1G
MCU VASYAYEV

VASYAYEV: You said there were other

163 4J A/B things -

MEDOV: I have said before, I say again,

164 1G I do not wish to cause any inconvenience,
TIGHT 2s. fav. VASYAYEV but at the same time I wish to put my

165 3P wife's mind at rest, and my child's -
TIGHT MS.
HOLD MEDOV L.

166 1G VASYAYEV: Of course. It's why I'm here.
O/S MEDOV fav. VASYAYEV Answer my question.

167 3P
MCU MEDOV.
HOLD HIM R. to
TIGHT 2s.
MEDOV L. WAS.R.f.g.

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MEDOV: I have not told her about the car window. That was deliberate. When I worked at the Institute I got to know time fuses.

168 1G
MCU VASYAYEV

VASYAYEV: They must think you are a spy.

169 4J
MCU MEDOV

170 1G A/B MEDOV: Do I act like one?

171 3P VASYAYEV: Go on.
MCU MEDOV

HOLD TO b.g. FOR 2s. MEDOV L.b.g. VAS. R.f.g.

MEDOV: Oh..for three weeks now - it's so predictable....it's almost obscene - exactly what we were briefed to expect - parking tickets, punctures, buzzing my car, the car window - why can't they be original! All goods of all kinds which we have not ordered arrive with no sender's name - seventy plastic bowls - if you want one - no take the lot, raffle them, plastic is non-destructable -

HOLD MEDOV TO f.g.L. THEN R. VASYAYEV STEPS INTO 2s.R. HOLD VASYAYEV TO 2s.MEDOV f.g.L. & VASYAYEV AS HE MOVES TO b.g.R.

VASYAYEV: These....happenings - always to you, not to your wife?

MEDOV: She has the phone calls. It's in English because the accent is so bad -

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VASYAYEV: Why have you waited three weeks to come to us?

HOLD 2s.

MEDOV: I have explained to Alevtina...if I am being plagued you will say to me - "please carry on, we wish to find out why the English Security are so interested in you." We cannot win.

VASYAYEV: You are less than generous to us, Adam Artemyevitch - you are not here to "win" anything, you are here to produce concerts -

HOLD AS DANERA ENTERS TO 3s. b.g.R.

DANERA: I've seen him.

VASYAYEV: Who?

DANERA: The man who shot my mother.

VASYAYEV: Then I shall want you to tell me sometime. But for the moment perhaps you will go with your mother to Comrade Konukhov's for an hour or so? It has been arranged.

AS MEDOV EXITS HOLD VASYAYEV

STOP TAPE: 1 to F. 3 to G.

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Sc.34

172 3G — INT. MEDOV'S BEDROOM. EVE. — BOOM C4

MEDOV b.g.L.
TINA f.g.R.
ON BED

TINA: You are smoking?

MEDOV: Please will you take Danera to Konukhov's.

PAUSE:

TINA: For how long.

PAUSE.

MEDOV: As long as is necessary.

TINA: Adam -

173 As Medov 1F sits — MEDOV: Please. They have been very polite. It is a request.

TIGHT 2s. MEDOV L. TINA R.
TIGHTEN TO CU TINA

STOP TAPE: 1 to B. 2 to A. 3 to B. 4 to G. (change to Low dolly)

Sc.35

174 3B — INT. BISHOP OFFICE - NIGHT — BOOM C1 B2

MCU CALLAN.
SLOW ZOOM OUT TO WS. HOLD CALLAN. BISHOP ENTERS R.f.g.

BISHOP: Things a trifle....beyond your control Hunter?

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TRACK IN AS BISHOP MOVES TO CALLAN

CALLAN: I didn't appoint myself.

SILENCE.

BISHOP MOVES L. HOLD CALLAN

BISHOP: True.

175 4G As he sits — CALLAN: So. Sack me.
L/A TIGHT MS BISHOP

176 3B — BISHOP: You have a problem?
L/A TIGHT MS CALLAN

CALLAN: Three.

177 4G A/B — BISHOP: Please do sit, Hunter, aggression somehow always looks

178 3B — less dangerous when seated.
TIGHT MS CALLAN AS HE PULLS THE CHAIR L. Your problem?

179 2A — CALLAN: I find essential information
2s. BISHOP L.f.g. fav.CALLAN R.b.g. hard to get. It's floating around somewhere alright, but I'm not allowed

180 4G — to see. Files I need are suddenly
H/A 2s fav.BISHOP marked "non-movement",

181 2A A/B — BISHOP: Really!

CALLAN: The Section's engaged on fourteen separate projects, 13 of them I'm fully briefed on -

BISHOP: You're doing excellently -

CALLAN: But on the Medov case - no. Why? Why, for a start, am I, as supposed Section Head, not informed why

182 4G — my victim has been selected? If I don't
BISHOP reaction

183 2A A/B — know, how am I supposed to judge the amount

184 4G — of pressure -
MCU BISHOP

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185 2A A/B — BISHOP: Nobody interferes with you -
2s. BISHOP L.
fav. CALLAN R.

TIGHTEN TO CU CALLAN

CALLAN: Splintered glass in a wife's hand - and no response? If I really start provoking there might be massive repercussions - and then I'd rather your head than mine!

186 4G
CU BISHOP

187 2A
CU CALLAN

188 4G A/B

189 2A A/B — BISHOP: And your third?

CALLAN: Me.

BISHOP: [illegible] I beg your pardon.

CALLAN: Shall I tell you why I was good in the field -

190 4G
2s. BISHOP L.
CALLAN BODY f.s.

BISHOP: Good men in the field don't get caught - you were.

191 2A
CU CALLAN

CALLAN: Good men in the field are bought and brought back by Her Majesty's Government - I was!

192 4G A/B

BISHOP: Why were you good in the field, Mr. Callan?

193 2A A/B

CALLAN: Because I was trained never to take anything - or anyone on trust. You start from one simple fact - everything smells - yourself, what you're doing, and who's telling you to do it. If you're told anything test the opposite-

194 4G A/B

195 2A A/B

196 3B
TIGHT MS BISHOP AS HE RISES. HOLD IN L/A

BISHOP: So, not having been told why Medov is chosen, you attempt to find out.

197 1B TIGHT MS CALLAN

That
198 3B A/B CALLAN:/ Among other things.

BISHOP: Ah yes.
WATER) Told a junior attache has been expelled - you endeavour to find him -
199 1B MCU CALLAN
3B A/B or rather Kane does.
and he's found nothing.
1B A/B

200 4G L/A TIGHT MS BISHOP To 2s. BISHOP L. CALLAN R. CALLAN: Yet

BISHOP: And what if he does....find something? That, unlike our friend here, will be completely irrelevant, Hunter. Your job is very simple. As Section Head your brief is clear and it is wasting both our times for me to repeat it - therefore no need for me to answer your first point. or your second, The third point - you - well, let's just say that we're employing your ability, your talents and not your ugly chip on the shoulder! It's alright, Callan, we love you, complete knowledge is absolute power, and that is dangerous - even I do not know everything.

As Callan
201 1B moves to rise H/A 2s. BISHOP L. CALLAN R. TIGHTEN TO CALLAN

202 3B TIGHT MS BISHOP CALLAN RISES INTO 2s.R. AS CALLAN FROM R. HOLD BISHOP

... the day Medov leaves this country, preferably under a pall of shame, by back door or front, your job's done Hunter! It's as simple as that!

CALLAN: Thank you, sir. You've been a great help.

STOP TAPE: 1 to C. 3 to F.

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Sc.36

203 3F — INT. MEDOV LOUNGE - NIGHT — BOOM A2
MCU VASYAYEV

VASYAYEV: What have you done! Where have you been! What have

204 1C — you been saying!/ Why are the British
H/A O/S VASYAYEV
L. fav. MEDOV harrassing you?

MEDOV: Am I suspected?

VASYAYEV: My dear Adam Artemyevitch, either you are an intelligence man I know nothing about - or you are innocent.

MEDOV: No doubt you treble-checked me before you came here. Then?

VASYAYEV: Please smoke. What fascinates me is - to whom are you innocent.

205 3F — oh dear./ In
L/A 2s. fav. VAS. other words, my dear maker of music - are you

206 1C A/B — a British spy or a Russian spy./

MEDOV: If I am a British spy why would they harrass me?

207 3F — /
L/A MCU VASYAYEV.

208 1C A/B — VASYAYEV: Why indeed./

209 3F A/B — MEDOV: Well?/

VASYAYEV: To throw us? As you yourself

210 1C A/B — said,/ we would become fascinated and ask you

211 3F A/B — to continue so that we might observe them./
Then presumably their harrassment would

212 1C A/B — culminate in your kidnapping? You disappear./

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VASYAYEV: (CONTD.)

Into the grateful arms of Queen Anne's gate...into a fairy land where Alevtina can buy her party frocks and Danera her records in a less.... furtive manner?

TIGHTEN TO MCU MEDOV

MEDOV: B-but I have no access to any

213 3F MCU VASYAYEV — secrets -/

VASYAYEV: If you are an....intelligence man, your training is of sufficient interest.

214 1C CU MEDOV —/

MEDOV: And if I am an intelligence man of a vastly superior rank to yourself? /

215 3F CU VASYAYEV —

Of

216 1C A/B — sufficient standing/to be....unnoted in the Embassy Security Section? And I am

217 3F TIGHT MS VASYAYEV — being harrassed? /

218 1C A/B —

219 3F A/B —

VASYAYEV SITS INTO 2s. MEDOV R. f.g. VAS. L.b.g.

VASYAYEV: Then they've....tumbled you - sir - and we'd better get you out.

220 1C A/B —

SILENCE.

MEDOV: Well, Major Vasyayev, which

221 3F A/B — am I? / I

know you smoke.

222 1C A/B — Yes. English./ I have noticed you

223 3F A/B — smoking them, at my concerts.

224 1C A/B —

225 3F A/B —

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VASYAYEV: One thing.

MEDOV: Yes?

VASYAYEV: Of the 85 of us here - why do they ....successfully pick on you?

MEDOV: That is none of your concern.

TIGHTEN TO MCU VASYAYEV

VASYAYEV: Harrassment is....usually tit-for-tat. If I check with Moscow -/

226 1C MCU MEDOV

MEDOV: Tit-for-tat operates only in the case of disposable minor officials./

227 3F A/B 2s.

SILENCE:

VASYAYEV: (SOFTLY) You have not convinced me, Comrade Medov that you are anything other than a ....minor official./

228 1C L/A MCU MEDOV AS HE RISES

MEDOV: I will tell you one thing....And what happens to /you afterwards will not be my concern/- much to the surprise even of my wife and my daughter - when they return from Konukhov's/- I will be here.

229 3F O/S MEDOV fav. VASYAYEV. TIGHTEN

230 1C CU MEDOV

TAPE STOP: TELECINE INSERT HERE TO END PART TWO

3 to D. 5 to A. BOOM A to 1. BOOM B to 1. Costume change Tina & Medov

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Sc.38
T/C /TO BE EDITED IN/ EXT. STREET

SOF

CROSS: Anyway, things're moving.

CALLAN: Where?

CROSS: Senior Embassy security official - Vasyayev's been with him all night. Perhaps he'll be able to shift Medov - but he left on his own.

CALLAN: Nobody cares who does it - orders are - get him out.

CROSS: By whatever means.

CALLAN: You heard.

CROSS: Oh no, sir, I want a firm directive from you. How far can I go?

SILENCE.

CALLAN: O.K.

PAUSE.

CROSS: Fine. Sir.

CROSS SUDDENLY RAPS ON THE WINDOW: LONELY SCREECHES THE CAB TO

CROSS: Well, at least I've got somebody nervous. Sweet dreams, sir.

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HE'S GONE. PAUSE.

CALLAN: O.K. Lon-

LONELY'S GETTING OUT OF HIS DRIVING SEAT.... AND CLIMBS IN OPPOSITE CALLAN.

LONELY: Can I ask you a question, Mr. Callan?

CALLAN: Do you have to sit on my lap-

LONELY: What I want to know, Mr. Callan is, who my Guv'nor is. You or him.

CALLAN: Why?

LONELY: Well, it's obvious in it, I'm like a bit of chewing-gum stretching both ways - you tells me to stay in the cab and watch that little red light, and old poncey-bags he's got me out on me feet watching for that little girl.

CU CALLAN.

CALLAN: Watching what?

LONELY: (OV) Where she goes, who she goes with, what time, what car, I can't do both can I - stands to reason.

CALLAN: You do what he says, Lonely, O.K?

SLIDE /TO BE EDITED IN/ GRAMS

END PART TWO

COMMERCIAL BREAK

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F/U
SLIDE /TO BE EDITED ON/ GRAMS

PART THREE

Sc.38

T/C /TO BE EDITED ON/ EXT. STREET. DAY. FILM.

SOF

INT. SKODA.

MEDOV IS DRIVING.

DANERA: They're here every day.

MEDOV: Point them out.

DANERA: One'll be round this corner...

That's him. I think he's the one who shot the bottles - look, if you look back he's putting down the time!

MEDOV: I can't drive and look round.

DANERA: (LAUGHING) It's mad isn't it! And the other one's usually somewhere down - there - there look! He's always there.

MEDOV: How long has this been going on?

DANERA: Two weeks...since you couldn't take me in the car...look the taxi's following! When I have my talk with Comrade Vasyayev - I'll tell him.

MEDOV: I'll do that.

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Sc.39

231 3D — INT. HUNTER'S OFFICE. DAY: — BOOM B1
CU CALLAN

CROSS: (DISTORT) Thursday.

CALLAN: Why?

CROSS: (D) It's got everything going for it - time, space. Medov looks very worried. /

232 5A
CU CROSS

CALLAN: (V/O) You want permission to lift her.

CROSS: sir. Nothing else's made him twitch. /

233 3D A/B

PAUSE:

CALLAN: Alright. Take her to Lambert House.

CROSS: (D) Yes, that's good. There're nurses there. Everything.

CALLAN: O.K. I'll be there to supervise.

CROSS: (D) Yes sir.

CALLAN: And don't leave anything to chance. And watch yourself. /

234 5A
CU CROSS reaction

TAPE MIX 3 to J 1 to H 5 to G

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Sc.40

235 3J INT. MEDOV BEDROOM - NIGHT BOOM 04

CU TINA-MEDOV HAND
X f.g. STUBS OUT
CIGARETTE
ZOOM OUT HOLD
2s MEDOV L.f.g.
TINA b.g.R.

MINIBOOM 3
or F/POLE 1

TINA: What're you worrying about?

MEDOV: My concert, Wednesday.

TINA: (PUZZLED) But you've got plenty of time.

As Medov
236 50 points to Tina
MCU TINA HEAD L.f.g.

237 3J
MS HOLD MEDOV &
TINA L. to b.g.

MEDOV: There is still so little time.

238 1H
TIGHT 2s. TINA L.
MEDOV R.

(3 to K
Bathroom)

TINA: Who?

MEDOV: Vasyayev?

TINA: Sometimes...I don't want to close my eyes. If I do....when I do.... it's the old pictures. Nothing changes.

MEDOV: I'll get a pill for you... I need time.

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TINA: What 'time' Adam? What -

MEDOV: I....just haven't.

TINA: What for?

MEDOV: You've got to trust me whatever -

TINA: What's wrong!

MEDOV: - I do! If....if, listen...if at any point between now and 9 o'clock tomorrow morning -

TINA: Morning?

MEDOV: Vasyayev, anyone from the Embassy phones - hedge!

TINA: WHY!!

MEDOV: Just that! At all costs...it doesn't matter about us - but Damera she has to be protected!

TINA: Adam!

41

239 3K — INT. MEDOV BATHROOM - NIGHT — BOOM OP

L/A TIGHT MS MEDOV TINA ENTERS TO TIGHT SHOT L. AS TINA EXITS b.g. HOLD MEDOV

TINA: You have a headache? I'll go and make you a hot drink.

TAPE RUN: 1 to J 5 to H 3 to L.

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Sc.42

240 1J — INT. MEDOV HALL - NIGHT — F/POLE 4

MS DOOR
MEDOV ENTERS R.
HOLD AS HE GOES
TO b.g.

Sc.43

241 5E — INT. DANERA BEDROOM - NIGHT — BOOM B5

TIGHT MS DANERA
MEDOV BENDS INTO
2s. R.
HOLD MEDOV AS HE
STRAIGHTENS UP
& TIGHTEN

TAPE RUN — Medov repos.

Sc.44

242 3L — INT. MEDOV BEDROOM - NIGHT

L/A WS MEDOV b.g.
to f.g. TINA
ENTERS b.g. to
f.g.R.
HOLD 2s. AS
MEDOV MOVES TO
RED. HOLD TINA

MEDOV: You can get her clothes, she's fast asleep

TAPE STOP — 1 to D 2 to E 3 to D — B to 1 C to 3

Sc.45

243 1D — INT. HUNTER OFFICE - NIGHT — BOOM B1 C3

MCU KANE
HOLD AS HE
MOVES L & R

KANE: Now I know what you mean about no cross-section contact - I had more bother getting our men out of my hair, sir./ Can't you do anything about that, sir.

244 3D
O/S KANE fav. CALLAN

245 1D A/B

CALLAN: I have actually tried. /

KANE: Everywhere I turned, there they were. "No trespassers" - men I trained with. /

246 3D A/B

CALLAN SITS b.g.

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As Kane
247 2E sits CALLAN: Did you find anything?
TIGHT 2s. CALLAN'S
ARM L. f.g.
KANE R.b.g. KANE: Yes sir.

CALLAN: Well?

(3 quick repos to E s.s.) KANE: The measels - John Harvey Stephenson, 52, a cook, was genuinely dead. His brother couldn't do too much for me.....

CALLAN: Anybody else?

KANE: In the last two days, sir, the only person not going back is a newspaper correspondent - Neville Dennis, 39...

248 1D
MCU CALLAN

CALLAN: Neville Dennis

249 2E A/B

250 1D
HOLD CALLAN R. CALLAN: (FLICKS INTERCOM) Liz. INTERCOM

LIZ (V.O.) Yes sir?

CALLAN: I'd like a file. Neville Dennis - newspaper correspondent. Born around 1933.

251 3E
TIGHT MS KANE

252 2E LIZ: (V.O.) Any category, sir?
LOW ANGLE 2s.
KANE L.f.g.
CALLAN R.b.g. CALLAN: I don't know. Could be Alpha.

253 3E A/B LIZ: (V.O.) Right away sir.

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KANE: The name means something to you, sir?

254 1D
TIGHT MS CALLAN

CALLAN: Where is he now?

KANE: Here sir, London.

255 3E A/B
T.MS KANE

CALLAN: Address?

256 1D A/B

KANE: Uh..

257 3E A/B

CALLAN: Come on, man.

258 1D A/B

KANE: 56, Chapter Mansions. W.1.

KANE ENTERS
L TO C/S 2s.
fav. CALLAN

CALLAN: Dennis.... Dennis....

259 3E
KANE reaction

260 1D A/B

INTERCOM BUZZES. CALLAN FLICKS THE SWITCH.

CALLAN: Yes?

261 3E A/B
KANE reaction

LIZ: (V.O.) The Dennis file sir. It's not available.

262 1D A/B

CALLAN: Who has it?

LIZ: (O.V.) Archives, sir. But it's lead sealed. Special classification. Cannot be opened.

TIGHTEN
TO CALLAN

CALLAN: Neville Dennis, newspaper correspondent.

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LIZ: (V/O) That's the one, sir.

263 3E — CALLAN: You got a car?
KANE reaction

KANE: Yes, sir!

264 1D A/B — CALLAN: Come on -
HOLD CALLAN L.
TO KANE & HOLD
AS THEY EXIT L.b.g.

STOP TAPE: 1 to K 2 to J. 3 to M. 4 to H. 5 to J — F/POLE 5, MINIBOOM 4, Fixed mike

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Sc.46
265 2J — INT. DENNIS SITTING ROOM - NIGHT — BOOM A3
L/A WS HALL b.g.
DENNIS FEET f.g.
HOLD PR. AS FEET
MOVE OUT L.
CALLAN ENTERS
b.g. AS HE EXITS L.
DOOR BUZZ (floor)

Sc.46A
266 3M — INT. DENNIS FLAT CORRIDOR - NIGHT — FIXED MIC
WS. CALLAN TO f.g.L.
EXITS L.

Sc.46B
267 5J — INT. DENNIS FLAT KITCHEN - NIGHT — F/POLE 5
TIGHT MS CALLAN
HOLD TO f.g.
PAN DOWN WITH CALLAN'S HAND TO POT. AS HE MOVES HOLD HIM TO b.g.
(3 to N quick)

Sc.46C
268 As 2F he enters — INT. DENNIS SITTING ROOM - NIGHT — BOOM A3
L/A MCU CALLAN

269 3N
MIRROR SHOT CALLAN b.g.

270 2F A/B
HOLD CALLAN L.

Sc.46D
271 1k Mirror shot — INT. DENNIS FLAT BATHROOM - NIGHT — MINIBOOM 4
MS. TIGHTEN AS CALLAN b.g. to f.g.
AS MIRROR SMASHES INTO HIS FACE WHIP PAN L. AS HE FALLS L.
HOLD DENNIS FEET IN DOOR

TAPE RUN: Repos Callan 5 under 4's cable — ALSO FOR FLAT 46 SCENE 47 IN HALL

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Sc.48

272 1K — INT. DENNIS SITTING ROOM - NIGHT — MINIBOOM 4

H/A CU CALLAN
LOOSEN AS HE RISES
UP TO 2s. CALLAN
L.f.g. DENNIS b.g.R.

AS DENNIS EXITS b.g.
HOLD TIGHT MS CALLAN
TO SINK. TIGHTEN
TO HAND WITH FLANNEL
& PAN TO HIS FACE
HOLD AS HE GOES TO
b.g.

DENNIS: If you're looking for your shooter, David, it's not there. Like some coffee?

273 5H
MS CALLAN AS HE ENTERS
FAST PAN TO DENNIS
H/A & MS PROFILE

Black or white?

274 3N
MS DENNIS

It's quite corrosively Instant, I'm afraid, but much better than anything

275 5H
WS CALLAN TO MIRROR
TIGHTEN TO MS

continental

It's all to do with national water. Eh? Try making a good cup of tea in

276 2F
L/A 2s. CALLAN'S ARM
L.f.g. DENNIS b.g.R.

Paris or Leningrad

All those earth-stopping samovars . Why're you staring?

277 5H
MCU CALLAN + MIRROR

CALLAN: I knew there was something about

278 3N
TIGHT MS DENNIS

that name.

DENNIS: I'm sorry about that hit on the old proboscis - well, I'm not really, I

279 5H A/B

quite enjoyed it, but I've had nine years of being suspicious of people who paddle

280 3N A/B

through my drawers without knocking.

Of course if I'd known you were coming I'd

281 5H
TIGHT MS CALLAN
HOLD AS HE SITS

have baked a cake and all that - but there who's to know anything!

CALLAN: Yes.

DENNIS: Black or white, my arm's aching.

282 2F A/B

CALLAN: Black.

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283 4H — DENNIS: Black is beautiful./
L/A 2s. CALLAN b.g.
L.DENNIS ARM f.g.R. CALLAN: Denis... Wingfield!
284 2F A/B /

DENNIS: I thought for a ghastly minute you were going to come up with nicknames
285 4H A/B old 'Peewit'/- remember - on our course?
286 2F A/B "Right, Peewit Patrol, lead the other nits"./

CALLAN: Cryptography - you were -

DENNIS: And you were always very good at
287 4H A/B killing.. things and people./
288 2F A/B

AS DENNIS PUSHES TRAY FORWARD PAN DOWN TO GUN

It's strange about pseudonyms and working names and all that - you know, Dennis Wingfield, Neville Dennis, one always
289 4E A/B seems to keep part of the name!/ Funny! I suppose it's sort of fixed like strawberry
290 3N marks under the armpits/or bad potty-training
E/A TIGHT MS DENNIS and all that, you have to hang on to something
291 5H of yourself/if you're insecure enough or in
H/A O/S DENNIS onto CALLAN L.b.g. the kind of trade where you have to deny your
292 2F own name./ It's a pity. Names're beautiful.
L/A GUN & CALLAN'S HAND f.g. L. DENNIS b.g.R. Names're diamonds, the only worthwhile things in the heads of toads and we're all toads
293 4H aren't we? /
L/A CALLAN'S ARM + GUN. LOOSEN TO CALLAN L. DENNIS ARM R.f.g.
294 2F A/B

Of course it's not loaded you silly old
295 4H sod./ I can remember something of what
CALLAN reaction we were taught.
296 2F A/B /

You'll find your blessed bullets in that
297 5H Wedgewood jewellery box.. there that's it
HOLD CALLAN TIGHT MS AS HE MOVES TO MIRROR L. ... or are you too far up in the world to load your own chamber.

CALLAN: How do you know I'm "up in the world".

298 3N
H/A TIGHT MS DENNIS PROFILE

DENNIS: Ah! I can see him shrieking with glee inside him like World Cup Willie/ I've got him on a faux-pas/- no! David my old Dillinger, I was told.

299 5H
CALLAN reaction

300 3N A/B

301 5H A/B

302 3N A/B

CALLAN: Who by.

303 4H
TIGHT MS CALLAN + MIRROR LOADING GUN

DENNIS: Things...get around.

304 3N A/B

Better?

305 5H A/B

I'm a friend, David. Why're you here?

HOLD CALLAN AS HE SITS

CALLAN: You mean you don't know?

DENNIS: No. But I was told you might... eventually try and see me.

306 2F
L/A TIGHT 2s. CALLAN ARM f.g.L. DENNIS b.g.

CALLAN: So you smashed me in the face.

DENNIS: My dear soul, you could've been.... anything. Couldn't you.

307 5H
H/A TIGHT 2s. CALLAN L. b.g. DENIS O/S f.g.

CALLAN: Why aren't you going back to Moscow?

308 2F
MCU DENNIS

DENNIS: Mission Completed old boy. You can't go on planting the likes of me and Philby on respectable papers ad infinitum/

309 4H
MCU CALLAN

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DENNIS: (CONTD)

310 2F A/B - can you! / I mean the days for yours truly of "dear editor old chap wouldn't it be a splendid idea to use Neville Dennis, straight from our cryptography Department, he can write..." are very much over. /

311 4H CU CALLAN

CALLAN: Why can't you go back? /

312 2F CU DENNIS

DENNIS: You do persist don't you David. /

313 4H A/B

CALLAN: Well? /

314 2F A/B

DENNIS: Coathangers. /

315 4H A/B

CALLAN: Coathangers? /

316 2F A/B

LOOSEN TO L/A 2s.
CALLAN ARM L.
DENNIS R.b.g.

DENNIS: Well the KGB'd got me over selling my car - quite above board of course...but of course I had to trot into Lubyanka and sign all tiny bits of paper...and they knew and I knew they could use it on some trumped-up charge if at any time they wanted to get rid of me / So I was safe - which was the point of the exercise -

317 4H MCU CALLAN

CALLAN: Obviously. /

318 2F A/B

DENNIS: Don't interrupt - you wanted to know - I was safe - they'd let me go places never seen by white-man because they could shovel me out anytime. / It's so much more healthy being corrupted; / I mean - all those unhealthy pure people in the British Embassy - can't go out, chewing each other's toenails for sex, their cars're marked - at least we could take tennis - /

319 4H CU CALLAN

320 2F A/B

TIGHTEN AS DENNIS LEANS FWD.

321 4H A/B

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322 2F A/B

CALLAN: You're wasting my time.

DENNIS: So I was asked, as a planted agent, it's alright me talking like this because I'm off the books anyway. Damn all use to man or beast and all that, anyway I was asked - you know I thought it would be marvellously

323 4H A/B glamorous, like you, killing people/- I was detailed to go to a specific hotel in a

324 2F A/B place which shall be nameless/ stay the weekend, write up a gripping parody of their beetroot statistics, steal a coathanger and

325 4H A/B come back./

The Russians waste nothing. It was

326 5H (left) H/A CU CALLAN GETS GUN READY all bloody clever actually/ New multiple-stress metal was being used on a new supersonic fighter

327 2F L/A CALLAN ARM L. f.g. DENNIS b.g. L. we apparently wanted to know more about/ The scrap was sent to a coathanger factory. This specific hotel had a coathanger. Now we know what the fighter's made of.

... I like talking about my contributions

328 5H TIGHT MS CALLAN Z AS HE GETS UP. HOLD HIM R. TO H/A 2s. DENNIS/ CALLAN'S GUN L. O/S CALLAN f.g.R. to modern life./

CALLAN: Yes, I knowyou do.

PAUSE.

So start. Tell me about the Press Centre in Moscow. What's new.

DENNIS: Press briefings in Moscow - you go there as a correspondent to find out what the news is - right? And the Press Officer comes out in the middle of the sherry, Thursday the British - "Well chaps, what's new" - Fridays the Americans "Well you guys, what's noo".

TIGHTEN

CALLAN'S FACE ENTERS FR.R.

As if I [illegible]

CALLAN: You'd better

STOP TAPE: 1 to L. 3 to Sal. 2 to M. 5 to D.

Sc.47

329 1L — INT. MEDOV BEDROOM - NIGHT — FISHPOLE

WS MEDOV b.g.
BED f.g.
TINA ENTERS
R. to 2s. TIGHTEN
PAN DOWN TO BAG

Sc.

TAPE RUN — Medov repos

Sc.49

330 3P.1 — INT. DANERA BEDROOM - DAY — BOOM C3

O/S MEDOV AS HE BENDS OVER DANERA. AS HE EXITS HOLD DANER

MEDOV: Danooshka, Danooshka! Hurry up!

STOP TAPE — Strike mirror & cupboard Unit — 1 to K, 3 to O — 2 to G

Sc.50

331 1K — INT. DENNIS SITTING ROOM - DAY — MINIBOOM 4

L/A CU CALLAN'S HAND & FLANNEL & RUBBING TAP PAN PAST L. WITH HAND TO DENNIS FACE & ZOOM TO 2s. CALLAN L/ DENNIS R.

GRAMS: Morning sounds. Children playing in distance

DENNIS: I don't know. I don't know.

CALLAN: Christ! Quarter past 8 you're a treat to work with, you know that!

DENNIS: I was trained well.

CALLAN: The Embassy!

DENNIS: I don't know the Embassy - I never lived in the Embassy.

As Callan pulls Dennis to f.g.

CALLAN: Neville, if you want the sweaty routine you can have it, mate. /

332 30 — AS DENNIS HITS HOLD 2s.

DENNIS: I don't.

CALLAN: Then answer my question.

DENNIS: Fact or gossip!

DENNIS L. O/S CALLAN R.

CALLAN: Who was being harrassed in Moscow?

333 1K — TIGHT O/S DENNIS onto CALLAN

DENNIS: I heard of, I knew of - no one. /

CALLAN: Who's been deported.

334 30 A/B

DENNIS: No one at the moment. /

CALLAN: And you're the only one up till this week who's not going back.

DENNIS: I'm not going back.

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CALLAN: And you're not a junior cultural attache.

DENNIS: We're too old, old soul, to be junior, too thick to be cultured and we're

335 1K A/B both unattached..../.

336 30 A/B CALLAN: Who told you about me?/

337 1K A/B DENNIS: Alma mater./

TIGHTEN TO CU

CALLAN: If you were told to harass one of their people this end as reprisal for their harassing one of our people that end - and then you find out nobody is being

338 30 A/B harassed in Moscow,/what would you think the point of the exercise is?

339 1K A/B

It'd better be a good answer, mate - whether it's your own or what you've been told. No

340 30 one's going to miss you.../.

VERY TIGHT 2s. fav.DENNIS

DENNIS: Maybe we're doing it to find out.

CALLAN: To find out what?

DENNIS: To find out just who Moscow will push in retaliation. Whether they pick on somebody they want to kick out - one of our spies.

CALLAN: Which would prove to us -

DENNIS: That they're on to the genuine article.

341 1K It's routine./

CU CALLAN

342 30 A/B CALLAN: Oh, yes./

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343 1K — DENNIS: Of course they may be too late.
CALLAN reaction

344 30 A/B

The genuine article may have left in time. He may have had urgent orders to leave and not to return to Moscow. Just in the last two days, perhaps, like me.

DENNIS THRUSTS HIMSELF TO CU

Sc.51

345 5D — INT. MEDOV HALL - DAY — FISHPOLE 2
2s. MEDOV L./TINA R.
MEDOV EXITS R. RELEASING DANERA TO 2s. DANERA L. TINA R.
HOLD TINA AS DANERA EXITS R.

DANERA: bye, bye, Mamooshka.

1 to 1D 3 to 3D TELECINE INSERT HERE
5 to K.

Sc.52

T/C — EXT. STREET - DAY — SOF

MEDOV DRIVING SKODA.
HE STOPS.

MEDOV: Can you tell me the time, please.

CROSS: Half past eight.

MEDOV: Please! Please! Take me, I want asylum! Behind me - the Volga - they are watching!

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DANERA: Papoochka! He's the -

CROSS: How can I trust you?

MEDOV: Would I bring the daughter - please! I HAVE NO TIME!

CROSS: Give me your gun.

MEDOV: I have no gun!!!!

CROSS: (A BEAT) Alright, get in the back and keep down!

IN ANOTHER SKODA WE SEE THEIR POV. MEDOV EMERGE AND RAPIDLY GET INTO THE BACK OF HIS CAR...CROSS DIVES INTO THE DRIVING SEAT..

CROSS DRIVES (IS IT LEFT-HAND DRIVE, IF SO GREAT) THE GUN IN HIS HAND...HE DRIVES SURELY AND FAST: AS THEY PASS LONELY -

KANE: (TO LONELY) Now!

CROSS: Just hold on! ...keep still!.. and keep down!!

DANERA: He's the one who shot my mother.

MEDOV: Get down!

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CROSS: Where is your wife?

MEDOV: She is safe, I will tell your officials where to collect -

DANERA: (UNCONTROLLABLE) I HATE HIM!

SHE LUNGES AT CROSS, PULLING AT HIS HEAD AS HE ATTEMPTS TO DRIVE, VIRTUALLY ONE HANDED!

CROSS: For Godsake keep her off!!!

DANERA: He's the one who shot her - it's his eyes!

CROSS: MEDOV! -

DANERA LAUNCHES AGAIN AT CROSS'S FACE, ALMOST CLAWING HIS EYES: AS A REFLEX CROSS SWINGS HIS ARM BACKWARDS..BUT THE BUTT OF THE REVOLVER CATCHES THE GIRL AND SHE SHOOTS BACKWARDS,CATCHING HER HEAD AWKWARDLY, CROSS CONTINUES DRIVING...

CROSS: She alright?

HE IS PLEASED WHEN WE FINALLY LOSE THE OTHER SKODA...HE THEN REALISES THERE HAS BEEN NO REPLY FROM THE BACK OF THE CAR... HE LOOKS UP.

CROSS: You'll be O.K. in a jiff - just hang on - the girl alright?

MEDOV: Look at her!

CROSS LOOKS INTO THE DRIVING MIRROR: MEDOV'S ASHEN FACE STARES BACK AT HIM.

Copyright Protected

Sc.53

346 1D INT. HUNTER'S OFFICE. DAY. ROOM B1
MCU CALLAN

CALLAN: No. get it straight - I'd crucify my Grandmother if necessary, but I won't be used. I want an interview this morning! Nothing else?

LIZ: (OV) No sir.

CALLAN: Cross?

347 2D LIZ: (OV) No sir. /
B/S MS CALLAN at desk

CALLAN: Lonely?

LONELY: (D) Thank God you phoned, Mr. Callan, I don't know what's happening - it's enough to knock you bandy - old Poncey Bags he's gone off with that Russian geezer in the car.... and the little girl we was tailing - TEL. RING

CALLAN: Hang on.

LONELY: (D) He tells me -

CALLAN: Hang on! Yes?

LIZ: (OV) Red Call from Lambert House, sir.

A CLICK.

WOMAN'S VOICE: Charlie?

348 1D CALLAN: Y-yes. /
CU CALLAN

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WOMAN'S VOICE: A Mr. Cross requests your presence immediately. Two asylums. One casualty. Home Office have been informed.

CALLAN: O.K.

STOP TAPE? Repos Callan

Sc.54

349 5K — INT. CORRIDOER LAMBERT HOUSE - DAY — ROOM B6

HOLD IN MS CALLAN DOWNSTAIRS. WIDEN TO 3s. MATRON & CALLAN L. CROSS R.f.g.

AS CALLAN MOVES TO f.g. HOLD 2s. CALLAN L. CROSS R.

AS CALLAN EXITS L. HOLD CROSS CU

MATRON: The girl's in there. Still unconscious. The mother's in there, under sedation and Mr. Medov is in there.

TAPE RUN Repos Callan 3 to Q 5 to L

Sc.55

350 2H — INT. ROOM LAMBERT HOUSE - DAY — ROOM B6

L/A AGENT b.g. L. CALLAN b.g.C. MEDOV LEGS f.g.R.

HOLD CALLAN FEET TO f.g.

CALLAN: Mr. Medov.

351 3G

O/S CALLAN ONTO MEDOV R.b.g.

I'm very sorry about your little girl.

352 5L

L/A MCU CALLAN

Decisions about you and your family are not my concern. For the moment I've only got two questions to ask you.

353 3G A/B

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MEDOV: Yes.

CALLAN: Are you an Intelligence agent.

354 5L A/B MEDOV: No.

CALLAN: Why are you seeking political

355 3G A/B asylum, Mr. Medov.

MEDOV: If you harrass me, mistakenly, it must be my Embassy security officials

356 5L want to know why.

MCU CALLAN

357 3G A/B Suspicion breeds suspicion and no one recovers from being suspect. I have a daughter, I wanted her

358 5L A/B protected because once I was suspected because of your harrassment, I lied to

359 3G A/B them I was a KGB Colonel.

It would have taken them only two days to check me out - besides doesn't it mean, if you harrass me - doesn't it mean, for some reason, you want me?

TIGHTEN TO CU

CALLAN: Go on.

MEDOV: But why, oh why, you needed a man who is a music organiser, only that, and

360 5L A/B a man in love with only language../.

361 3G I'll never know! At this moment, sir, I hate the world, and I hate everything.

CU MEDOV

362 5L A/B Everything. And I hate you, sir, because..

363 3G A/B

364 5L A/B

HOLD CALLAN TO b.g.
PAN DOWN TO MEDOV

TAPE RUN: Callan repos 5 to K.

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Sc.56

365 5M INT. CORRIDOR LAMBERT HOUSE - DAY

TIGHT MS CROSS
CALLAN ENTERS
TO f.g.R. to
2s. CROSS b.g.L.
CALLAN f.g.R.

CALLAN: I'm sorry, mate.
I'm sorry.

AS CALLAN EXITS
L. HOLD CROSS

CAPTION
SCANNER

GRAMS

1. CALLAN
EDWARD WOODWARD

2. LONELY
RUSSELL HUNTER

3. CROSS
PATRICK MOWER

4. ALEVTINA
VIRGINIA STRIDE
BISHOP
GEOFFREY CRATER

5. MEDOV
MIKE PRATT
DANERA
VERNA HARVEY

6. NEVILLE DENNIS
JAMES COSSINS
VASYAYEV
PHILIP BRACK

7. LIZ-HUNTER'S SECRETARY
LISA LANGDON
KANE
TIMOTHY CARLTON

8. HARD FACED WOMAN
JOAN OGDEN
MATRON
SHEELAH WILCOCKS

9. Series created by James Mitchell

10. Story Editor GEORGE MARKSTEIN

11. Designed by BERNARD SPENCER

12. Produced by REGINALD COLLIN

13. Directed by VOYTEK

SLIDE

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